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THE POPE SPEAKS TO ARTISTS

During a special audience held at Castelgandolfo on September 3, His Holiness Pope Pius XII addressed the First International Congress of Catholic Artists. The following is a translation of the French text.

By His Holiness Pope Pius XII

It is an opportune and useful thought that you had, dearly beloved sons, in proposing and organizing among yourselves the first *International Congress of Catholic Artists*, at which We are happy here today to greet its distinguished representatives.

A great deal has been said of art and it is an inexhaustible subject. Your present act suggests to Us that We illustrate, although but briefly, the rôle of art in the rôle of peace — *Pax Romana*.

The agitations of a world shaken to its foundations, the misunderstandings of spirits, the clash of interests, the shadows of a hypersensitive individualism, all of these, despite a multiplication of contacts and material approaches, have accentuated isolation and have widened and deepened moral distances. The very excess of evil has gradually indicated the necessity of unity in common action of all the dispersed forces of these nations and peoples desirous of peace.

It is not, however, from today or yesterday that the persevering and able efforts for the establishment of an alliance or co-operation with other countries are dated. Present events have emphasized not the vanity and futility of such efforts but rather their insufficiency and instability. Thus with praiseworthy enthusiasm, efforts are being made, despite difficulties of all

kinds, to establish international unions of a political, economic, juridical and social order. Very soon it was realized that there was still need for something more intimate, something more human, and unions, or at least partial unions, have begun to be formed in scientific, technical and cultural circles.

In this intellectual order, the union of Catholic artists, which is now holding its first congress, occupies one of the more esteemed places. This is obvious since, granted that art is, in a certain sense, the most lively expression, and the most comprehensive of human thought and feelings, it is also the more widely understandable since it speaks directly to the senses and is not worried by the diversity of tongues, but only concerned with the extremely suggestible diversity of temperaments and mentalities. Furthermore, art, by its nicety and delicacy, both for sight and hearing, penetrates the intelligence and feeling of the spectator or listener to depths which the written or spoken word with its analytical precision and insufficient shades of meaning, cannot reach.

For these two reasons art helps men, in spite of all their differences of character, education or civilization, to know each other, to understand and comprehend each other, and as a result to pool their common resources with the view to each completing the other.

The first condition required that art may be able to produce such a desirable result is to appreciate its expressive value, or else it will cease to be true art. This remark is not superfluous today when only too frequently in certain schools the work of art does not suffice, of itself, to express the thought, reveal the sentiment and disclose the soul of the author. Since it needs to be explained in verbal language, it loses its value as a sign and can only serve to procure for the senses a physical pleasure, which does not exceed their own level, or be for the spirit a subtle but vain toy. Another condition necessary so that art can with dignity and fruit accomplish its mission of comprehension, concord and peace, is that, through art, the feelings, far from burdening the soul and pinning it to earth, should serve, on the contrary, to give wings to the soul and raise it above pettiness and passing meanness to the eternal, the true, the beautiful and to the only true good, that sole center where union is born and unity realized — in a word, to God. Is it not in this way that there is applied to the letter that splendid quotation from the Apostle: "For since the creation of the world his invisible attributes are clearly seen — his everlasting Power, also, and Divinity — being understood through the things that are made" (*Rom.* 1, 20).

It is because of this that all the maxims which make art fail in its sublime rôle, profane it and render it sterile. "Art for Art's sake!" As if art could be an end in itself, condemned to move and be dragged behind sensible and material things! As if, through art, the senses of man would not

obey the call of a vocation higher than the simple apprehension of material nature — the vocation of the aspiring of the spirit and the soul of man through the transparency of that nature, the desire of things that the "eye has not seen or ear heard, nor has it entered into the heart of man" (*1 Cor.* 2,9).

Here We shall say nothing of that immoral art, which by profession aims at lowering and enslaving to carnal passions, the spiritual powers of the soul. In any case "art" and "immoral" are two words in blatant contradiction and your program is not interested in their being united. Congratulations, then, gentlemen, upon having understood the task that devolves upon you and for having aspired in the days of "culture without hope," to consider "art" as the source of a new hope. Therefore, cause to smile upon the earth and upon humanity the reflection of beauty and of divine light, and in the helping of man to love all that rings true, all that commands reverence and all that makes for right, all that is pure and all that is lovely, you will have contributed largely to the work of peace "and the God of peace will be with you" (*Phil.* 4, 8-9).

May the Immaculate Virgin, Mirror of Justice and of the Splendor of God, Queen of Peace, and who also can well be called the Queen of Art, inspire and assist you and make descend upon you, for whom she is the loving contemplated ideal, the grace of her Son, in pledge of which We impart to you, to the whole of the group of Catholic artists, and to all those dear to you, Our Apostolic Blessing.



A PRIEST SPEAKS ON CHALICE DESIGN

By the Reverend Edward M. Catich

INTRODUCTION



MAJORITY OF THE CHALICES made in this country today are artistically unworthy of their holy function, and this, it seems, is due to a separation between the makers and the users. This breach can be much narrowed if the requirements of chalice use are made clear to designers and manufacturers. Such is the burden and the aim of this paper.

In former times it was less rare than it is today for the maker of an object to be its user, and the user the maker. If a priest did not actually make his own chalice he was at least much closer to the craftsman who did than is the priest of our own machine age.

But though there will, doubtless, always be artistic problems peculiar to an industrial world, there is no need for this particular split to be as wide as it now is. If the users can clearly tell the makers of chalices just what they need and what they do not need, we may be sure the makers will try to satisfy them. Even today, though they show but little interest in its spirit, the producers generally fulfill the letter of Canon Law on the subject. But priests — the only people who know the practical and intimate details of chalice use — do not often seem to have instructed the designers, and consequently these latter must suppose that their designs meet all the liturgical requirements. And the buyers (and particularly the inexperienced seminarians who do most of the buying) naturally assume that what is offered publicly for sale without official repudiation cannot be open to serious objection.

The purpose of this paper is, therefore, to bring makers and users as close together as is feasible in an industrial world,

and to bring them together on the basis of the requirements of chalice function. It is written by a priest who uses the chalice daily, for the benefit of laymen who cannot share a priest's experience. If a chalice designer is a Catholic, he sees the chalice in use, at most, at the Offertory, the Elevation and the Purification. If he is not, he probably does not see even this much.

The requirements of function are not the sole determinants of design, but they are the starting point, and the only valid starting point. And they are the part of the design which most concerns the priest, and which he is best able to understand.

I THE CUP



THE SHAPE AND SIZE of the cup are governed by considerations of the safe and decorous consumption of the consecrated species, and by those of thorough and rapid purification.

Everyone knows that it is harder to drink neatly from a saucer than from a tea cup. In the saucer the fluid presented may be wider than the mouth that is to receive it, and there is an obvious risk of spilling. It is also obvious that a cup whose greatest diameter is below the lip will need to be tipped up at a greater angle to drain the last drops it contains, than a cup whose lip is wider than any other part. These are the principles which govern safety and dignity in drinking. There are three types of chalice cup in common use, which tend to violate these principles.

The first of these is the wide and shallow cup (fig. 1) of a shape rather like a champagne glass. It is not only dangerous to drink from but difficult to elevate without the risk of spilling. Its use necessitates the careful purification of the corners of the mouth. I have heard it argued that because Greek potters developed a beautiful drinking cup of this general shape — the *kylix* (fig. 2) — therefore modern chalice designers do well who imitate this design. But this argument overlooks the fact that the sober Greeks deliberately adopted this shape as a deterrent to drunkenness, the unsteady hand of the tipsy drinker showing him up for what he was. In a chalice, however, we are concerned with the conditions not of abuse but of use.

The globular cup (fig. 3) is the second common type which is objectionable. To drain it completely the celebrant has to



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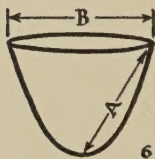
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throw his head back in a rather unseemly manner. This shape is characteristic of brandy glasses, in the use of which such an unrestrained gesture may be quite appropriate.

The ogival cup (fig. 4), which is usually derived from Spanish or Italian examples of the Counter-Reformation period, combines the disadvantages of both the preceding forms. The lip is wider than is necessary, and the rounded body requires excessive tilting. The shape might be defended for its obvious floral symbolism,—the nectar lying at the bottom of the blossom—but the practical disadvantages seem to me to outweigh the value of this extra-liturgical and somewhat fanciful interpretation.

Thoroughness and speed of purification depend chiefly upon the length of the celebrant's fingers. In purifying the inside of the cup, the priest uses either the first two or the first three fingers. The cup must, therefore, be only deep enough for him to reach the bottom of it without hurting the web between his second and third fingers. Fingers are shorter when measured on the palmar side than on the back (fig. 5), so the cup should never be deeper than a comfortable distance from the tip of the second finger to its palmar web. And of course this distance is not to be measured vertically but diagonally from the lip to the center of the bottom (fig. 6, A).

In addition, the outer lip of the cup should be polished for at least $\frac{1}{2}$ inch from the edge, and entirely free from hammer marks, engraving, or any other elaboration of surface that could make complete purification doubtful or difficult (fig. 7). A most horrible violation of this precaution is the commercial mark **STERLING SILVER** or **PURE STERLING** that one so often sees stamped directly below the edge of the lip. It would be hardly more unseemly, and certainly safer, to offer the Holy Sacrifice with a price tag dangling from the chalice stem.

Three types of cup which tend to violate these safeguards to purification are the polygonal (fig. 8), the flat-bottomed (fig. 9) and the conical (fig. 10). In each of these there are areas of interior surface difficult to reach into and to purify.

The shape which best avoids these various dangers and inconveniences is generally oval (fig. 11). Its height, measured from the lip to the center of the bottom (fig. 6, A) should not be more than $3\frac{1}{2}$ inches, and somewhere between 3 and $3\frac{1}{4}$ inches is better. The diameter at the lip (fig. 6, B) should never be greater than 4 inches, and is preferably about $3\frac{1}{2}$ inches.

II THE NODE



UBRICS PRESCRIBE a position for the celebrant's thumbs and index fingers which is, without doubt, the reason for the node on a chalice. The primary function of the node (also called knob or knop) is, therefore, the assurance of safe handling of the chalice under difficult conditions; and its position and shape are determined by this primary function.

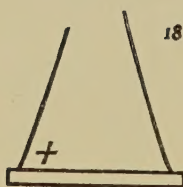
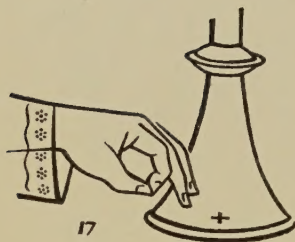
From the Consecration through the Ablutions, the thumb and index finger of each hand, when not in contact with the Precious Body, are required to be kept joined, though the chalice, paten and missal are handled during that period. The rubrics also require that the node is to be separated from the cup by a part of the stem.

The usual way of holding the chalice during this time, which of course includes the Elevation, is to hold the stem above the node with the second and third fingers, while the little finger holds the stem just below it (fig. 12). A similar way is to hold the third and fourth fingers below the node (fig. 13). Still another is to place the little finger in front of the stem rather than behind it. This last hold is sometimes used at the Consecration (fig. 14). A fourth way is to have all three free fingers above the node. The first of these grips is the most commonly found to be safe and convenient, but all four serve to show the need for ample space between the cup and the node, and the desirability of a thin node fitting easily between the third and fourth fingers. On most contemporary chalices the node is set too close to the cup, and it is generally both too wide and too thick.

Roughness of surface of any kind is entirely out of place whenever there is a chance of contact with the consecrated species. On the node, however, a certain amount of roughness is desirable, as it insures a firmer grip. This roughness of surface may take the form of letters, monograms, symbols or hatching in metal relief, or of semi-precious stones in flat, strong settings. Such elaborations should not, however, be sharp or painful, nor should they project enough to risk catching on the purificator. Precious stones — diamonds, rubies, sapphires and emeralds — are a temptation to thieves, and are thus, in the great majority of cases, out of place on a chalice.

A second and smaller node is sometimes seen on the stem below the main one. This has no ascertainable use, is in the





way, and — unless in any particular case it has some function other than practical — should be discarded.

In general the space between the node and the cup should not be less than $1\frac{3}{8}$ inch. The node itself should not be more than $\frac{1}{2}$ inch thick, nor more than $1\frac{3}{4}$ inch in diameter.

III THE STEM



NEARLY THE STEM should be thick enough for strength and to give the visible appearance of strength. At the same time it should be slender enough to provide a sure grip for the second and third fingers holding it above the node. It may be cylindrical, polygonal or ornamented with vertical lines in relief (fig. 15). A column sloping gently toward the top combines the advantages of a slender neck with a sturdy attachment to the base. A diameter of $11/16$ inch above the node and of $3/4$ inch below it gives reasonable dimensions for the upper part of the stem (fig. 16).

IV THE BASE



STABILITY and insurance from stubbing against accidental obstacles are the considerations governing the design of the base.

To make stability certain, the rubrics require that after the Consecration, each time the celebrant uncovers the chalice by removing the pall with his right hand, he must steady the base of the chalice with his left. This he does, among other times, immediately before the *Pater Noster*, the *Agnus Dei* and the *Communio*. There are two types of base in common use which tend to defeat rather than to achieve the purpose of this rubrical regulation. The trumpet-shaped type of base and stem (fig. 17) presents such a surface to the priest's fingers that he is more apt to push the chalice away from him than to hold it in place. The conical type (fig. 18), which seems to be increasing in favor as a "modern" form, is still worse in this respect. Flat, or slightly domed types of base on the contrary (figs. 19, 20, 21) make it easy to follow the intention of the rubrics.

The design of the base is affected also by another rubric. Before finishing the prayer *Deus, qui humanae substantiae*, which he does with joined hands and a bow toward the tabernacle, the celebrant, having already poured in wine and water at the credence table, slides the chalice towards the corporal. This action is often fraught with danger, and for two reasons.

In the first place, the altar linens are often heavily starched, ironed and folded, and it is all too easy, when the chalice is thus gently pushed, to catch the base against one of these sharp folds. Secondly, most of our altars are of the "portable" type, with wooden tops into which the altar stone is set. The stone is often a little below or a little above the wooden surface which swells and shrinks with the weather, and this obstacle is concealed by the altar linens and the corporal.

These inconveniences may be met in two ways. In the first place the base should be made without sharp projections in plan, such as are shown in figs. 22 and 23. Such projections may not only strike against irregularities in the surface of the vested altar, but — when the chalice is being lowered after the Elevation as the celebrant shifts his left hand from the under to the upper surface of the base before he puts the chalice on the corporal, — these points may easily strike that hand.

In addition, the bottom of the base may be supported on small domed feet (fig. 24) which will allow the edge of the base to glide easily over small hidden irregularities. These domes should not be so high as to cause a noticeable shadow below the base and thus give the chalice the effect of floating in the air, nor so low as to fail to prevent bumping. A height of $\frac{1}{8}$ inch and a diameter of $\frac{3}{8}$ inch will be found satisfactory.

The base is marked with a cross and this cross indicates the part of the cup's lip from which the celebrant drank the Precious Blood, so that he may receive the Ablutions at the same place. This cross should be simple and without edges or points which might catch in the garment lace or the purificator.

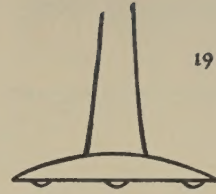
To sum up, the base should be at least 6 inches in diameter, flat enough to be steadied by the left hand, without sharp points or projections, and may be equipped with small domed feet.

V THE HEIGHT

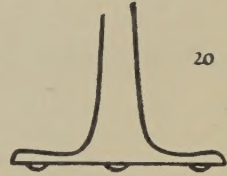


THE CHALICE should be high enough to stand with dignity on the altar, and low enough to be easily blessed and incensed. It should carry well the average-sized chalice veil. The requirements that tend to decrease its height are more stringent than those that tend to increase it.

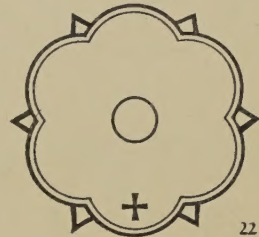
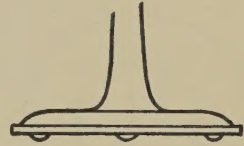
The rubrics require that an altar must be between 39 inches and 42 inches high. In most altars the height is 40 inches from the floor. The height of the average elbow is 45 inches, and the hand and arm can be bent up to about



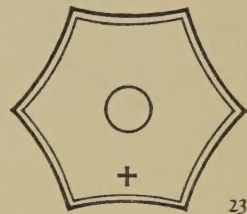
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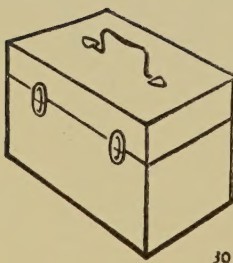
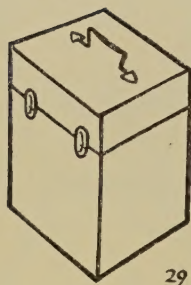
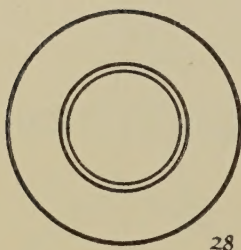
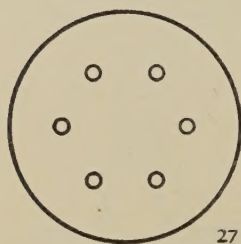
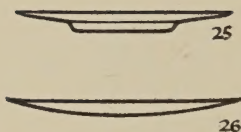
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23



24.



49 inches without inconvenience. This means that in incensing the chalice, and in making the sign of the cross over the *Oblata*, the bottom of the hand will be about 49 inches from the floor, and to clear it with ease, the chalice must not be more than 9 inches. A height of 8 to 8½ inches is preferable.

VI THE PATEN



PURIFICATION AND STABILITY are the chief design factors for the paten. The face of the paten is polished smooth, the only exception being a small simple cross which may be chased near the edge to indicate the place where the celebrant kisses the paten at the Embolism. Because

the paten rests on the corporal, and because the celebrant's intention is generally to consecrate all that is on the corporal, any small particles that might lodge in the engraved lines on the back would be consecrated particles. It is therefore important to have the back of the paten polished smooth and as free of ornament as is the face. A raised cross, such as is not uncommon, is especially to be avoided. Another form which—because difficult to purify—should never be used, is that with a flat sunken center (fig. 25).

When the priest carries the sacred vessels to and from the altar there is always the danger of a very flat paten slipping off the chalice cup. To guard against this, without having recourse to the type with sunken center mentioned above, six little domes similar to those recommended for the chalice base, may be attached to the lower surface of the paten (fig. 27) or a continuous ring may be substituted for them (fig. 28). These guards should fit rather loosely inside the rim of the cup. They serve also to minimize contact between the back of the paten and the corporal.

The diameter should be about 6 inches. Most patens are made too flat to make the collection of the fragments of the Precious Body easy. Depth should be about ¾ inch (fig. 26).

VII THE BOX



THE BOX SHOULD BE large enough to hold the pall, amice, purificator (for many priests include these) as well as the chalice and paten, and should be equipped so as to give the maximum of security.

If the cover is at the end (fig. 29) there is some chance of the box tipping over, so it is better to have one hinged on the side (fig. 30). I strongly recommend clasp fasteners visible on the outside, rather than slide fasteners whose operation is hidden. If the wood of the box swells a little from dampness, the latter may not engage

properly and the contents may fall to the ground when the box is lifted. I also recommend that the box be without lock and key. It is easier for a thief to steal a chalice in its box, and he will have leisure to break the lock later. On the other hand, the owner of the chalice may lose his key or leave it behind, and, should this happen, it may be necessary for him to break the hinges on the lock in order to be able to say Mass.

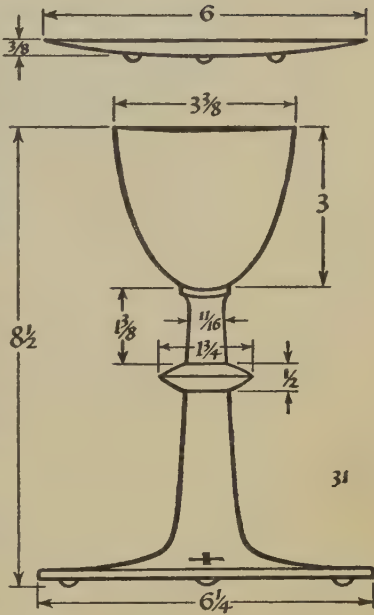
VIII DIMENSIONS



RAWING 31 is not the representation of any particular chalice. It is a diagram which combines the various dimensions suggested above. Good design is always based on the functional requirements of the object designed. The dimensions shown here are merely an expression of these requirements. But good design involves much more than this. The nature of the material from which the object is made must be expressed, and also the nature of the forces and the tools that are used to shape it. A properly made work of art is also the materialization of an image, and this implies a proper use of the faculty of the imagination. In the actual designing of a particular chalice these dimensions are offered as a guide to the demands of contemporary good use, not as a blue print to be mechanically followed.



IN THE SAME WAY, (fig. 32) which consists of chalice profiles freely copied from current catalogues and advertisements, is not offered in order to ridicule the designers of these objects, but to indicate to what extent the vessels that are offered for sale today depart from true order. I am sure that the makers of these objects would have produced less fanciful and sounder patterns had they been better instructed in the use of



what they designed. I have added them here as a sort of negative appendix to what I have already stated at length.

CONCLUSION



NE further word of warning is this. In choosing a chalice, at all costs avoid "the styles" if you wish the vessel to be artistically worthy of its holy function. If there is anywhere an object on which full artistic style should be lavished, an object worthy of the highest

degree of perfection to which it can be brought, it is the sacrificial cup of the Eucharist. But every valid and living work of art is the shaping of material to an image clearly and freshly seen in the artist's imagination. It can never result from copying the external appearance of another object, be the object copied ever so beautiful or so venerable. The hand of the artist must not be guided solely by his outer eye, but by his inner eye also, capable of visualizing fresh solutions to new problems.

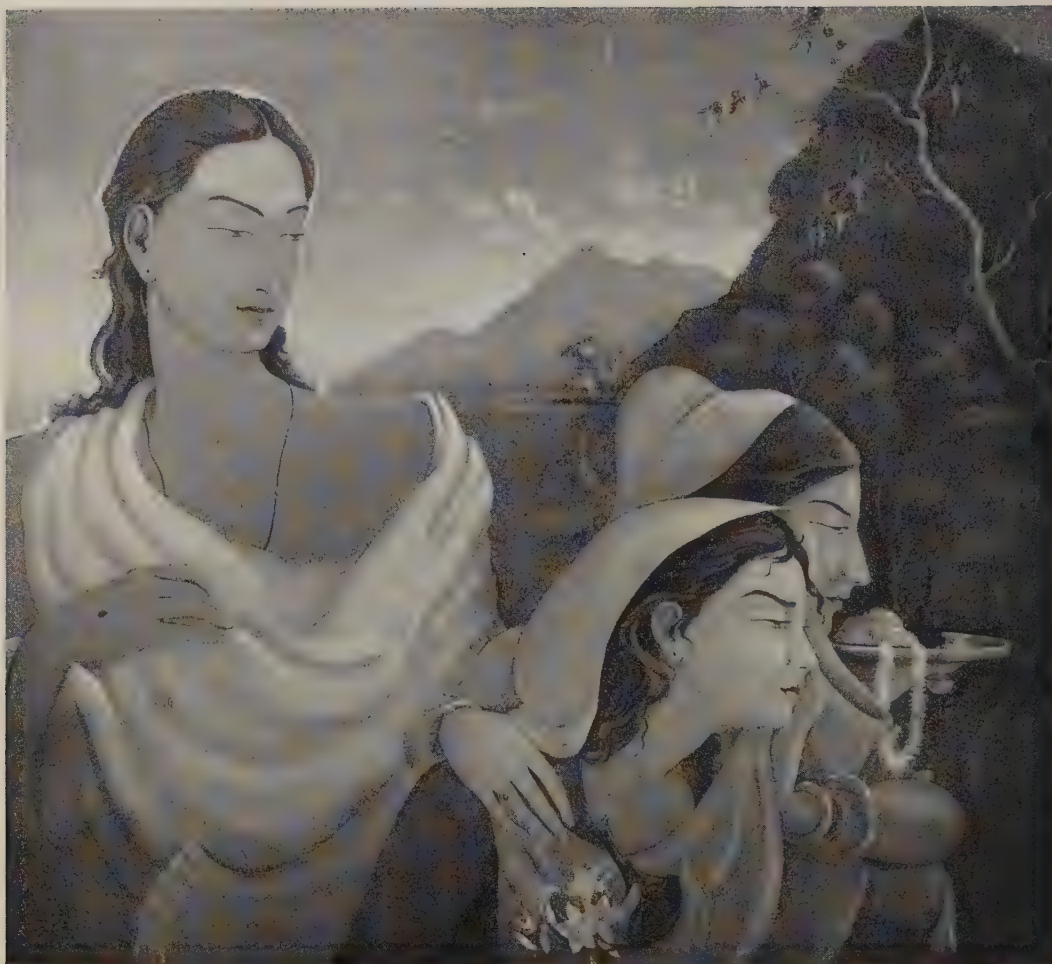
This is why we can never achieve the perfection of ancient work by imitating its exterior appearance. Beautiful as the old work usually is, imitations invariably fail to recapture that beauty. Instead we get an ugly fake. Avoid, therefore, a chalice which is made in any past style, whether Romanesque, Celtic, Gothic, Byzantine or Renaissance. And avoid the chalice in the "modern style," which is a self-conscious attempt to apply to the patterning of the chalice, shapes that have nothing to do with it, but are derived from problems connected with pseudo-streamlining and the selling of automobiles and radio cabinets. Such designing is supposed to appeal to "futurists" who look forward to the day when the last hand-crafts will have been rendered obsolete by a universal mechanization.

Good design is always realistically of the present, and stems from the best the present has to offer. It is always traditional and always fresh. By *traditional* I do not mean a copying of forms a few centuries old, often from the periods of deepest artistic degradation, but the conscientious following of the laws of normal art in general, and of the spiritual heritage of the Church in particular. And by *fresh* I do not mean a perpetual insistence on change for its own sake, and the exhibition of ingenuity in devising ever novel shapes (as the designers of women's hats are forced to do), but a careful construction based on the realities of the present, which are, in fact, always subject to certain changes.

Only when the Sacred Vessels are so designed will their forms begin to approach the artistic perfection which is demanded by the perfection of their sacramental purpose.



IF I BE LIFTED UP I WILL DRAW ALL THINGS TO MYSELF



THE CHIEF MESSAGE I HANDED ON TO YOU
as it was handed on to me, was that Christ, as the scriptures
had foretold, died for our sins; that he was buried, and then
as the scriptures had foretold, rose again on the third day . . .

*He appeared in the form of a stranger to two of
them as they were walking together, going out
into the country . . . away from the tomb, trem-
bling and awe-struck, saying nothing. (Mark 16)*

That he was seen by Cephas, then by the eleven apostles, and
afterwards by more than five hundred of the brethren at once,
most of whom are alive at this day, though some have gone to
their rest. Then he was seen by James, then by all the apostles;
and last of all, I too saw him like the last child, that comes to
birth unexpectedly.

St. Paul (*I Cor. 15*)

ON ABSTRACTION

These excerpts from Father Pepler's book, Lent, form a timely treatise for artists.

By the Reverend Conrad Pepler, O.P.

The modern man has become so exclusively literal, living for the moment and seeing only what is placed immediately under his nose, that he has entirely lost sight of wider and nobler issues. He asks that everything should be real and straightforward. But then we discover that by "real and straightforward" he means "tangible and material." The modern has so far forgotten the reality of a symbol that he can only appreciate art that is "realistic," which is but another expression of the materialism and individualism we have already noticed.

If you know a creature without knowing how it represents the Creator, you do not know the creature. The whole of creation is an analogy of God because it bears his stamp and initials. It is a symbol of God. So, to the medievals, everything spoke of God.

This attitude explains St. Augustine's celebrated explanation of the Jacob incident: *non est mendacium sed mysterium*, (it is not a lie but a mystery). It is a mystery; for a mystery to him, as indeed he goes on to explain, is a symbolic representation in material things of something divine or spiritual; it is a sacrament in the original sense of the term. It is not intended to signify itself, for that is some material fact, but a hidden truth which is to be sought under the symbolism. Otherwise all similes, metaphors or parables would be accounted false because their immediate, material reality is not identical with their meaning. "Yet true things not false are spoken They are accounted lies only because people do not understand that the true

things which are signified are the things said." (St. Augustine, *Contra Mendacium*; Oxford trans., p. 449).

One of the basic principles of St. Thomas' sacramental theology is that material things carry with them a likeness to spiritual (*corporalia spiritualium similitudinem gerunt*; IIIa, q. 73, a. 1). This principle reveals the vital spirit within the cataract of being. From the supreme, pure, and absolute being, this cataract flows through his word down into spiritual creation and thence eventually into the least of beings, material things. All created being bears the mark of its supreme source and, if we require a meaning from things below, we must look above. All things speak to us of God, and we have not understood them, we have not heard what they have to say, if we are so literal as to dwell exclusively on what they are in themselves.

As we have previously remarked, this view of the world has today been ousted by the material and literal minds of the men of knowledge. "Seeing is believing," they say. And they can see no further than their noses. The scientists, the philosophers and the sociologists of the day who are regarded as the oracles of the world can see no farther than the materials they handle, and they cannot grasp the underlying meaning which declares the existence above of things spiritual.

The rationalists refuse to consider more than the material fact. Symbolism for such as these has no meaning, and Catholic ceremonial is an expression of some lower animal instinct. These men cannot read the message of creation. Knowledge of this

sort, rising from things of sense to divine things, demands moral purifications; the eye of the soul must be chastened, hence the mortifications of Lent are ordained to the opening of our eyes and ears to learn the divine message in creatures.

The works of God needed a created intelligence at their head so that a creature might know and appreciate the meaning of creation. With his intellect this being could detect not merely the physical "voice," the sound of God in nature, but could also be taught to see the divine Word itself.

All the symbolism of today is thus explained to those who have faith and can understand that these things of hearing, touching, tasting, seeing, are figures of a higher world. To those who cease to be satisfied with material facts in themselves

comes a vision: the light shines into the world, the water cleanses and makes a brightness as of snow, the stony heart becomes a heart of flesh. Those that wash, come seeing Christ; the blind man becomes all mankind in whom the works of God are manifested; saliva is mixed with earth; the Word becomes flesh. Herein lies the secret of all that continual and overflowing symbolism of the prophets in their actions as well as in their words, the symbolism of the whole of the Old Testament. Herein may we find the key to our Lord's use of parable and allegory, of his writing in the sand, and his placing spittle on the eyes.

We see that physical life on this earth tells us something by signs of the spiritual existence of the soul in the supernatural order. Physical life speaks of the divine life to those with ears to hear.

TEN YEARS AGO

from "Art," Volume IV, Number 2, Easter 1941



HE word art, in spite of the obsequious worship which the modern world gives to the works of painters and sculptors and musicians, is not a holy word in these days.

Art, the word, which primarily means skill and thus human skill in doing and making, has, in literary circles and among the upper classes, come to mean only the fine arts, and the fine arts have ceased to be rhetorical and are now exclusively aesthetic; they aim only to give pleasure. Hence, however cultured we may be and however refined our pleasures, we do not associate the word art with holiness, or holiness with art. If we associate holiness with art at all it is only with that lowest form of art, the "holy picture," the cheap mass-produced reproductions we distribute

as pious gestures. But art, "high art," the sort we put in museums and picture galleries, has become a pleasure thing; it is put there to amuse. Eat, drink and be merry for tomorrow we die, and the utmost endeavour of our educators is to see to it that our merriment shall be "high class." If we put a painting of the Madonna in our art gallery it is not because the painter has succeeded in conveying a specially clear view of her significance but simply because he has succeeded in making a specially pleasing arrangement of materials. A Raphael Madonna! But it is as "a Raphael" that we honour it and not as a Madonna; for Raphael is, or was until recently, held by the pundits to be particularly good at making pleasing arrangements and we are no longer concerned with meanings.

Eric Gill

CONCERNING ASSY

We received the following letter in answer to Nemo Dat quod Non "Got" in the last issue of the Quarterly, and we invite our readers to a further discussion of the subject. Before we can properly talk about these things, however, we should read what Father Couturier and Father Régamey themselves have said. A translation from their articles in L'Art Sacré follows Mr. Maxwell's letter.

TO THE EDITOR

Folders Lane
Burgess Hill, Sussex

Do I understand correctly Father John L. Walch to say that a non-Christian cannot produce a religious work of art reverent and inspiring? If so, may I ask that the fallacy underlying the following reflections be indicated.

1. The soul of man is *naturally* Christian and religious, this state being upset only by violence, his own or another's (his refusal to act in accord with right reason, or owing to pressure put on him from without).

2. There is no reason to believe that God withholds grace from anyone who acts according to the light that is given him.

3. After the Fall and before the Incarnation, men worshipped God insofar as they knew him. Truth and goodness are not a monopoly and no doubt many baptisms, both of desire and blood, have been received by those who would not formally be called Christians.

4. "The normal way of serving God is by work." (Cardinal Hinsley, *Advent Pastoral*, 1937) Of the craftsman, Ecclesiasticus says "His prayer is in the work of his craft, applying his soul and searching the

law of the most high." This applies to all men Hottentot, Jew or Christian.

5. It must be remembered that Faith is a *gift of God*. The labor pains preceding the birth of faith are not pathological, but are of the nature of things in a fallen world. Shall we discard the works, say Newman and others, of the period when they were seemingly most antagonistic to the Church?

6. St. Thomas did not hesitate to welcome to himself the works of pagans, the truth and goodness in them reflecting attributes of God.

7. Grace presupposes nature, says St. Thomas. Grace perfects nature, says St. Paul. We have no reason, as I said above, to suppose that grace will be withheld from those who work according to the fullness of the nature given to them. "The Spirit breathes where he will," says Holy Scripture.

8. There is no supernatural way of doing things. You've just got to do or make things in the way human nature and the nature of things demand. There can and should be a supernatural *motive*, but is there any criterion by which a work can be publicly judged as proceeding from such a motive or not?

A month after a sermon on Christian Christmas cards given in the local parish

church, the stall in the porch of the church had a number of cards designed by a contemplative nun. One design was of two rabbits kissing! No doubt inspired by a supernatural motive. A well-known Catholic

artist, asked why the works of Catholics received so little attention, replied,—Well, look at the d--nd things!

Yours sincerely,
George Maxwell

TO GREAT MEN BELONG GREAT THINGS

By the Reverend M. A. Couturier, O.P.

Formerly there was a tradition which was handed down without interruption for centuries. No matter how diverse and revolutionary they might have been, the greatest masters of western art always found Popes, Bishops and Abbots to entrust them — sometimes in spite of storming opposition — with the greatest monuments of Christianity. But from the XIXth century on, everything changed. One after the other, great men were replaced by second-rate artists, then by manufacturers, and finally by commercialists. Since that time the greatest monuments have become the worst (Lourdes, Lisieux, etc.). When the "Workshops of the Cardinal" launched their large project, as many as one hundred and twenty churches were built around Paris, yet not one of the great French architects, men respected by the whole world, was even consulted.

Is it possible for us to have recourse to the great modern artists? Admitting what they are and what we are, under what conditions would such recourse be fruitful?

First of all, we must make a positive resolution: "To great men belong great things." Let us suppose we are building a cathedral. We shall say: "There must be, somewhere, an architect who is the greatest architect in the world. He is the man we are looking for. We shall give him our

cathedral because he is the one who is worthy and able to do the job."

The same is true for any work of painting or sculpture. We must not forget that France has the greatest living painters and sculptors. They are honored, they are held in high esteem, they are universally respected. We shall appeal to them on principle.

Even if they are to refuse, we shall go to them first. And we shall go elsewhere only if they refuse. If we do this, we shall restore and preserve a tradition, a will to greatness which is indispensable to the very health and honor of Christian art.

Of course there are objections:

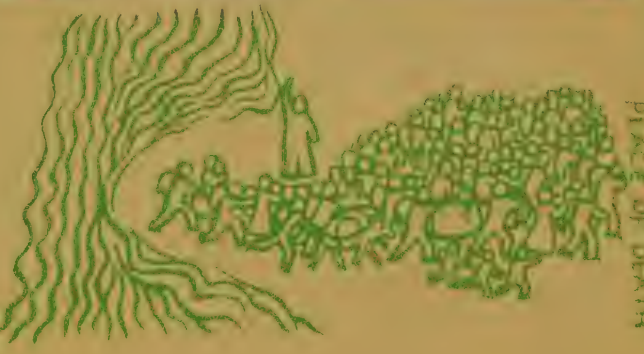
1. — "*It will be too expensive.*" That is a false pretext. In every country huge sums of money are being collected from the faithful to be poured into the most mediocre horrors, such as Lisieux and Fatima. On the other hand, even if we cannot expect all great artists to exhibit the same admirable disinterestedness which many of them have actually shown (e.g., at Assy and Vence recently), it is still true that most of them are ready to make generous concessions as soon as they become interested in a work they feel to be eminently worthy.

2. — "*They won't do what we want.*" And thank God they won't! More often than not, "what we want," what we like,

BEHOLD MY GOD - THOU WILT RAISE ME LIVING FROM THE TOMB - THOU WILT NOT LEAVE MY SOUL IN THE PLACE OF DEATH



THIS IS THE DAY THE LORD
HAS MADE





JUST AS CHRIST WAS RAISED UP BY HIS FATHER'S

MOVE IN A NEW KIND OF EXISTENCE

POWER FROM THE DEAD WE TOO SHALL LIVE &



is so inferior to what they will *do*, even if they were left to their own inspiration alone. Any anyway, experience proves that, even when thus abandoned to his own powers, what a great artist is able to draw from himself is infinitely more worthy than the unspeakable insipidities of the mediocre artists who are too docile. Artists who are "easy to manage" are usually so, precisely in proportion to their mediocrity.

3. — "*They don't have the Faith.*" First, we don't know what goes on in the secret of hearts, nor what resources the intuitions of genius may suddenly reveal. Genius does not give Faith, but there is an analogy between the inspiration of saints and mystics and that of heroes and great artists, which is too deep for us not be prejudiced in their favor.

Furthermore, we must remember that even among the best artists we can't possibly ask *anybody* to do *anything*. For one job, Rouault will be better suited than Matisse, for another Matisse than Picasso, or Chagall than Léger. Or the reverse. And

we must never ask of Perret what we might expect from Le Corbusier.

Finally, even when dealing with genius, the priest must never forget that in the beginning, his rôle is to give inspiration, to furnish ideas and themes. The greatest masters want to have a precise program and are not afraid of the rigorous requirements of liturgical laws.

The priest's job is, therefore, to give ideas and to give ideas that are precise. The artist himself gives these ideas a form, and while he is elaborating this form, we must not, under any condition, interfere. We are dealing here with a birth; our rôle is to protect its freedom, its purity and its weakness. We must do this by friendship, respect, prayer.

One last thing: all that we say here does not imply that we should despise second-rate artists. Far be it from us. At all times, people of modest talents have enriched Christian art with touching and worthy works that are among our dearest treasures. But today, just as yesterday, it is for the greatest to open and show the way.

THE ROLE OF THE PRIEST IN THE CREATION OF WORKS OF ART

By the Rev. Pie-Raymond Régamey, O.P.

Perhaps it would be useful to map out the rôle of the priest in the creation of works of art.

I — IN CHOOSING AN ARTIST

1. *A work of art is of value only insofar as it is CREATED. And only CREATORS are able to create.* (That disposes immediately of merchants and academicians.)

2. *Even for the smallest things, we must have recourse to creative minds.* For example, when we want to paint a room,

we call in a man who knows color and ask him to select the tones. The quality of his work flows from the subtle and delicate adjustments he is able to make. These refinements create the atmosphere we want. Only the people whose lives are entirely spent in the exercise of their craft, are able to discover these things, regulate them, bring fresh life to them and adapt them to diverse circumstances.

3. *Not every artist is able to do everything.* We are ready to help our brother priests and volunteer information about

artists qualified for different tasks. (This is not a commercial proposition.)

4. *To great artists belong the important jobs*, as Father Couturier has said above.

5. *A bad tree can never give good fruit.* It may happen that the good tree may sometimes give bad fruit. But the reverse is *never* true. It is only an illusion — an illusion as heart-breaking as it is common — to imagine that, by supplying a mediocre artist with good *ideas*, he will be inspired, or, that by having a qualified artist supervise his work, its defects will be corrected.

6. *No new talents or marvelous projects are ever brought to light by competitions.* Nine times out of ten, even if he is a beginner, an artist worth anything is dubious about taking part in a competition, if only because he is leery of juries, and most often justly so. Instead, a single person or, at most a very small group, must be willing to assume responsibility for the choice of an artist, or perhaps hold a limited contest between two or three qualified artists.

II. — IN DEALING WITH THE ARTIST

1. *The priest must give the PROGRAM; the artist must find the MEANS.* Day after day we realize more clearly that architects are *not* receiving from the clergy the specifications they need in order to build churches, not “ready-made” but churches really made-to-order. A precise understanding of needs should come before anything else. Similarly, in the decoration of churches, planning the iconography does not belong to the artists; yet, too often, no one gives them anything

but the vaguest suggestions. (Sometimes however, the opposite has occurred — the patron meddling in the detail of anti-plastic particulars.)

On the other hand, the patron often abuses his rôle and demands the artist to produce a work of such and such a *style*, or *manner* or *aspect*. Now, this is not part of the program, but belongs to the means; it is not in this that the patron is competent.

2. *We must make the artist take up his own responsibilities and respect them.*

3. *In the “remote preparation” of the work, no one can replace the priest.* He must give the artist a true feeling for the requirements of divine life, — particularly in its liturgical aspect. And he must give him a deep understanding of everything the work is to imply and bring out. But, in the creation of the work itself, he must be careful not to interfere.

The fact is, that a true artist does not make what he *wants*, and even less what anybody else wants (I mean, in what concerns not the program, but the character of the work itself), but rather, what he is *able to*. He must *accept* the quality of his work; he receives it as a *gift*. Artistic creation is like the conception of man, mysterious and unpredictable. The relations between patron and artist require much tact and an atmosphere of trust.

4. *Finally, when the work is finished, we must be prepared at first for a shock or a disappointment;* and this may well be true in proportion to the very quality of the work. For, when a gifted man has put a great deal of thought in his work, a casual glance is not enough to reveal its fullness.





ARCHITECTS & CRAFTSMEN

In this article Mr. Wood pleads for sound craftsmanship coupled with intelligent use of modern tools and machines so that architects and craftsmen may offset the dubious gains of a departmentalized industrial system.

By Albert Wood

For top flight all-round championship form, particularly in the field of wood-working, it would be difficult to surpass the meticulous craftsmanship of Sheraton, Hepplewhite, Chippendale and other expert old-country artisans of their day. Even our early American group inspired by such notable eighteenth century shaving-chasers as Wayne, Goddard, Savery and Phyfe, were scarcely less entitled to first ten ranking. All were skillful enough to create a quantity and variety of as useful, enduring and charm-endowed articles of daily use as mankind has ever been blessed with. And intelligent enough to combine substantial function with sheer beauty to a degree that makes the efforts of a boxy-moderne stylist resemble Early-Montessori. What architect today wouldn't go far to draw on such resources as these fine craftsmen offered?

Much has been said and written about the architect's duties, his influence and his

responsibilities in the broad and happy realm of craftsmanship. Architects have sometimes been criticized for attempting to achieve with a staff of draftsmen what could only be accomplished with a corps of craftsmen. And sometimes modern architects have even been blamed for the decadence of the crafts—with their demands for speed, quantity, variety and a host of other arbitrary and unwholesome conditions originating for the most part with the exactions of the clients themselves. But of course we live in an era of criticism, some of which is far from competent, and most of which is directed at the wrong fellow.

Critics of today may have some reason to complain that our traditional domestic architecture has abandoned the salt-box in favor of the ice-box as a source of inspiration; that our modern furniture leans heavily toward unimaginative forms papered with exotic wood veneers cut so thin that an old-fashioned fireplace log provides

enough material to surface a bedroom group; that during the past quarter of a century the design of our motor cars has run the gamut from coach to capsule. All of which appears to be as much the concern and responsibility of the craftsman as of any other group.

One evening recently I listened to a lecture by an "internationally known Interior Decorator and Art Critic." He felt terribly depressed about everything. For him the world had practically stood still since 1834 — the most recent birthday of any legitimate antique, according to his notion. "The furniture made today," he bewailed, "is not beautiful because, alas! it is the product of the heartless machine instead of the painstaking hand labor of real craftsmen."

Twaddle! Whatever our present deficiencies in native design and workmanship, the trouble certainly is not the fault of the improved tools and helpful machines we so fortunately possess. Primitive furniture makers no doubt coaxed their posts and stretchers out of a log with no more machinery than a stone axe. Then followed crude iron draw shaves; planes and chisels of steel; a variety of razor-edge cutting and carving tools. To all of which, in this generation, we have ingeniously added *Power*. In fact, with purely mechanical labor requiring constantly less time and attention, craftsmen should have more time left for relaxed and inspired thinking, more time to devote to the fascinating and vital problems of design.

And it is not unreasonable to expect some general all-round improvement in craftsmanship consistent with our amazing improvement in tools. Craftsmen are mechanically equipped to create more things of interest and beauty than ever before. Their work in these days should be as appealing and as inspiring to the architect as ever fine craftsmanship was. That this

is not more generally the case may be no less the fault of the craftsman himself than the fault of our social and our educational systems. Parenthetically, it seems regrettable that an architect who either by choice or necessity chooses to labor in the field of craftsmanship must forego membership in such organizations as "The American Institute of Architects." Both the craftsman and the architect would gain much by such a dignified yet cordial relationship, for we may find a great many capable architects intimately identifying themselves with craftsmanship in some form or other during the next decade.

The craftsman, with each epochal improvement in tools, seems strongly tempted to altogether neglect his greater opportunities both as designer and as interpreter of design. Fascinated into a mental inertia his imagination, his romantic interest, his spiritual powers of interpretation, his destined pursuit of beauty, which should be the whole purpose of his life — all are absorbed by the miracle of abundance the new machines suddenly make manifest. One may easily imagine him during the seventies and eighties, for example, taking time out to pose proudly beside his cast-iron deer while the output of the jigsaw engulfs him. There still exists much evidence to support this fancy.

To be sure, in the days when a master craftsman drove to his workshop in a coach-and-four and when his showroom was frequently a center of smart social life, the gentry took a comprehensive intelligent interest in the arts and crafts. Silver and china, pewter and brass, glassware and needlepoint no less than furniture and architecture were natural, everyday subjects of conversation. Design was not conceived by professional stylists holding their ears close to the ground to catch the first faint touting of trends. In those days people

generally enjoyed some first-hand knowledge of design and the processes of artistic production for they lived in a more intimate and understanding relationship with productive establishments. Today only the architects as a class appear to have the educated understanding so necessary to the growth, development and recognition of fine craftsmanship.

Undoubtedly the architect should play the leading rôle in shaping the design and selecting the furniture—the movable architecture—that graces his buildings. He has the sound fundamental conception of scale, material, suitability and design so vital to begin with, so there seems good reason for his judgment in this field to carry more weight than specialists in interior decoration whose skill lies largely in the field of fabric coverings, draperies and color.

Very much can be accomplished by architects becoming recognized patrons of competent working craftsmen; not exclusively in connection with those monumental and costly operations where the designs and specifications for special furniture are a natural and necessary part of the architect's function and responsibility; but in the great number of smaller operations where the personal attention, interest and skill of the craftsman himself will contribute something original, appropriate and economical to the completeness of the architect's conception.

True, there are not in these days many companies of sympathetic well-trained

craftsmen to whom the architect can readily turn for support; but there are a few and our present economic and educational outlook promises increasing numbers and ever widening facilities.

The architect's active interest in and co-operation with such groups as do exist will be not only of tremendous value to the future of native American craftsmanship but it will restore a measure of leadership and inspiration the architect should always hope to exercise over great numbers of thinking, able workers whose careers, interests and activities lie somewhat beyond the automatic machine and in some instances even approach the headwaters of creative craftsmanship.

A volume could be written about our apprentice system and how labor has often worked against its own best interests and independence by breaking down the substantial "wholeness" of a craft and splitting it into isolated and incomplete fragments. Thus, aside from the political angle, we sometimes have the depressing spectacle of millions of men not only unemployed but what is far worse, unable individually to hew out even a crude comfortable chair to sit in.

Yet many educational programs are providing more adequate facilities for the encouragement of craftsmanship in its larger aspects. And the architect is likely to find in the near future a public more intelligently and more actively interested in the collaboration of the architect and the craftsman than has been known since the days of the brothers Adam.



THE PROBLEMS OF A YOUNG WOOD WORKER

Question: I am a member of the apostolate in Green Bay who is very much interested in furniture making and Christian house design. For three years I have been working as a carpenter so it is not new to me. In high school also, I made many pieces of furniture. In other words, I think it is my life's work.

I would appreciate it very much if you could send me any information about these subjects or possibly some ideas on where I could get the *right* kind of information. I am interested only in purely Christian designs or ideas. Anything you can do to help would be deeply appreciated since I know you are one of the best authorities on the subject.

By Graham Carey

I believe that most of what we call *ornament* is properly *symbolic*. That is, people in healthy cultures have always made things plain and functional except when they had a good reason to do otherwise, and an aesthetic reason seems never to have occurred to them as a good one. Now a symbol is the expression of an analogical idea. Something about a man-made object, or about its use, speaks so loudly of some aspect of divinity, that the pointing out of the connection between them seems called for. For example, to a primitive hunter a spear point may suggest his belief that God gave man dominance over the animal kingdom, to use it and rule it for his needs; so that the killing of an animal, when not done wastefully or cruelly, is a religious act, and he may express this idea by marking the spear point with an emblem which to him means death as part of God's orderly plan. In the same way, a church building is crowned with a cross, and an altar decorated with six candles and a crucifix, to show that this is a Christian place of worship, and a Christian altar.

Our difficulty today is not that we don't know how to carve and paint the emblems

on things, but that we are weak in fundamental thinking, so that we have little or nothing to say that is so important that it *must* be said. And yet we know that the good work of the past was usually ornamental in some way, and by a sort of historical inertia we want to ornament the things we make even if we have no reason. And we want to have ornamental things around us. So what happens? Two things happen.

Among secular minded people we have "art," which, roughly-speaking, is an inherited language in which thoughts used to be conveyed, but which now is largely meaningless. It is a body, preserved from the past, but with no life in it.

Reacting against this soulless business, certain Christians think that they can return to a normal method of production by marking everything they make with a pious motto, a cross or a Chi Rho. This may be better than the process of mummification to which it is a reaction, but it is not the answer either. 'Chi-Rho-practic,' as this has wittily been called, the practice of putting XP's on everything, is also a substitute for thinking. The secular artist says, "I want to make something beautiful, but I haven't any ideas." The 'Chi-Rho-

practor' says, "I want to make something pious, but I have no ideas. Neither beauty nor piety are achieved in this way. Art is an intellectual virtue, and there is no evading the inexorable necessity of using the intellect if the virtue is to be strong. The practice of filling a church with hundreds and even thousands of crosses, with which we are all too familiar merely results in the taking away of the impressiveness of the crosses which the Church prescribes. And it is the same with the XP or any other symbol. It is like a man crossing himself all day long, or mumbling the words of a prayer, while he thinks about other things. Symbols cannot be used with reverence unless they are used with economy.

In a recent issue of the *Commonweal* (Oct. 28, 1949, p. 70) there is a quotation from a recent address of Gilson in Paris. "We must beware of an indiscreet zeal which, under pretext of saving them (philosophy and science), destroys them If we would study science for God, we must study it for its own sake — or as if we were studying it for its own sake: that is the only way to acquire it. The same rule applies to philosophy. It is an illusion to suppose we can serve God by learning off a certain number of philosophical formulas without knowing why they are true All this also applies to art. We are told that it was the Faith that raised up the great medieval cathedrals; but the Faith would have been powerless without architecture. Though the façade of Notre Dame may be an expression of the soul's yearning for God, it is also certainly a construction of geometry We Catholics . . . must

take as the guiding principle of our action the axiom that piety can never dispense with technique." If you have the issue, read the whole passage.

As Gilson says, all this applies to art, and high up on the list of the arts are those of the house builder and house furnisher. What it all comes down to is this. There is normal and abnormal furniture making, but there is no Catholic and non-Catholic furniture making. Make your chairs and tables and your houses as perfect answers as possible to the needs they exist to serve, in terms of the materials and tools you use. Have nothing whatever to do with the styles, which, at best, are the solutions of other people in other times and places and under other circumstances, and, at worst, are ways of getting people to spend money wastefully. Build in the way that has been worked out as the most practical in your own time and place, for to do this is to be truly traditional. Then, when your technique begins to be adequate, if you have something to say, the saying of which will make table, chair or house more useful than it otherwise would be, something that you *really mean* and must say in your own native language, then say it in the clearest and most effective way you can. Say it in a way which is, as far as possible, a part of the thing itself, not stuck on as an afterthought. At all costs avoid the twin faults of the aesthete on the one hand and of the pietist on the other, for the aesthete misses beauty no more surely than the pietist misses holiness. Neither of them really *knows* what he is doing.



THE PUBLIC AND THE MODERN PAINTER

The modern painter is not a fraud, Mr. Motherwell assures us in this understanding analysis of the public's mistrust of the artist. The author does not attempt to offer a solution in this paper. In future issues, however, we plan to present the public's legitimate claims and eventually to suggest practical steps towards a possible reconciliation between the artist and the public.

By Robert Motherwell

The chief barrier between the public and the modern artist is a general ignorance of painting, not only of modern painting — which is perhaps to be expected if one remembers how everyone likes the emotional security of familiar objects — but of all painting: of the cave men, Egypt, Crete, China, Africa, Byzantium, medieval stained glass, the Romanesque frescoes of Latin Europe, the quattrocento in Italy, the XVth century in France, and so on.

Not only modernist painting, but any painting removed from an illusionistic premise is rejected by the public. When James McNeil Whistler, the first American modernist painter, sued John Ruskin, the famous English critic, for libel (for having written that Whistler's pictures were nothing but a can of paint thrown at the canvas), one of Whistler's pictures was shown to the English jury in evidence, and it was asked if it thought that the picture was really a work of art. The jury said "no," but on being shown an old master from the National Gallery in London, and asked the same question, the jury again said "no." Twelve "tried men and true" may not recognize a work of art, whether modern or old; neither are they likely to know how to diagnose a serious illness, nor to recognize the differences between Newtonian and Einsteinian physics, nor between Aristotelian and symbolic logic. Still, it is remarkable how persons reasonable enough not

to speak of Einstein's physical theories freely pass judgment on a more complicated subject — art.

What the public means by art is the representation of an object that it can recognize; the closer the resemblance, or the more it likes the object — say a baby's face — the greater the work of art, in its estimation.

What an artist means by art, the public cannot experience without long training and an adventurous mind. Rhythms, beat, sequences, orchestration, order — as in music or poetry, some of the qualities that make art what it is, these are not easy to recognize until one has been saturated in them for years.

If the public does not "understand" modern painting, neither does it understand the bases of any important painting of the past. Why this should be is a social problem. An American education is entirely in words and numbers. In compensation, the public has invented its own arts — baseball, popular music, movies, radio, television, newspapers and comic strips — whose premises are such that a person without culture can understand them. What is inexcusable is the public's hostility toward those few persons interested in something else.

To speak secondly of how "temperamental" and difficult artists are:

Try to imagine the position, in modern society, of someone whose "business" is not to make money but the kind of object he believes to be "right" and true, regardless

of whether it turns out to be a commodity that the public might find desirable to buy. The penalties for such a man, often giving up the comforts of life and perhaps necessities too, are so great that the public has difficulty in believing that anyone would give them up. Such behavior is against "common sense." But a true artist's life involves just this.

An artist has to be courageous enough to give up at any time what most men are afraid to lose — financial security — in the interests of a principle.

No wonder, then, that the artist, sacrificing for art, dealing constantly with the intricate and intense problems of creation, of a vision beyond the average range of emotional adventurousness, isolated intellectually, harassed by material difficulties as well as the intractability of his art — no

wonder the artist is sometimes explosive and irascible as a person. The explosiveness does not express his strength. It is an outward sign of the price of his sustained effort to live as a free, critical, and independent intelligence in a business man's society.

But his great sustaining force is the sense of an indestructible inner life. Painting projects — on a flat surface — this inner life's rhythm in color, images and felt qualities. The real content of a painting is the rhythms and the proportions on the canvas, just as a person is his own inner rhythms and proportions, not what he happens to say when you meet him on the corner. This inner life is a mysterious and elusive thing. Still it is there, but not on the surface, which is why modernist artists do not paint the surface of the world.

CHRISTIAN ART IN INDIA

No one could enumerate all the gods and goddesses of the Hindu masses, yet the educated religious Hindu believes in the one, indivisible Supreme Being, however many the manifestations. In spite of this fact, however, missionaries have toiled and struggled in the mission fields of India for more than four hundred years with very little promise of conversions among the intellectuals and high-caste people. The reason is that their approach, with few exceptions, has not been one which has taken into account the Hindu's great heritage of thought and philosophy; rather, the missionaries have proceeded as if all of the Indians had no idea of the Supreme Being.

Christian artists, myself among them, believe that many Hindus and Buddhists will respond to our efforts to present to them, through the forms of art used by

the ancient Hindus, the fullness of the Christian teachings, in which the Lord Christ and his Blessed Mother are predominant.

My desire is to devote my life to the study of the Hindu forms for expressing thought — especially religious thought — so that I may be able to bring my people nearer to Christianity through works of art. In this way, I hope I may help to make Christianity a far-reaching influence in India, bringing to the simplest and the most intellectual alike, the realization that in Christian thought and teaching is to be found the fullness of Divine Revelation. This it is that the Indian people have been seeking in their hearts throughout the centuries.

Angela Trindade

THE SHIELD, January 1951

REPORT ON C.A.A. SUMMER COURSES AT BOSTON COLLEGE, 1950

This report was read at the National Convention in St. Louis in November. At that time, the President appointed a Committee of four to investigate the possibility of continuing the courses in art inaugurated last summer in Boston. We are happy to announce that the C.A.A. summer courses will again be offered, and we urge all our members to use the opportunity at hand. A tentative program for 1951 is appended to this report.

From June 26 to August 4, 1950, the Catholic Art Association sponsored five courses in art in conjunction with the *Social Worship Program* at Boston College. Father William J. Leonard, S.J., director of the *Social Worship Program*, is responsible for making this arrangement possible. Boston College has the distinction of being the only school in the country offering such a combination of courses in liturgy and art.

Mr. William Boyhan, Siena Heights College, Adrian, Michigan, gave a demonstration course in painting. The project undertaken by the class was the making of a large mural, depicting some of the great militant Jesuit saints. It was planned for the temporary chapel in St. Joseph's Hall on campus where there is an unusual altar which was built of native materials by the GI's of the 9th Ordnance Battalion in Finschafen, New Guinea, and was recently removed to Boston College. The mural was done in tempera on prepared removable panels.

Mr. John Redd, St. Ambrose College, Davenport, Iowa, conducted a class in calligraphy. Preliminary practice in proper handling of tools and in the basic stroke sequence culminated in the production of

an illuminated manuscript which gave evidence of techniques learned and lettering skills acquired.

Sister Jeanne, O.S.F., Rosary Hill College, Buffalo, New York offered a course in the teaching of art. It was designed to integrate liturgy and art on the elementary level and included group work in illustration, lettering and crafts. The culminating activity was the formulation of a monthly plan for teaching art, based on the liturgical year.

Courses in Gregorian Chant and in Staging the School Play were planned but unfortunately did not materialize.

In general, registration augured well for the future of such a project. When the *Social Worship Program* was launched in 1948, twelve students attended it; in 1949, there were thirty. This year, with the addition of the art courses, the number in the department increased to 120. Of this number one-third were religious, the rest were layfolk. Of the total registration, forty students were registered specifically for the art courses.

Each day began with the *Missa Cantata* sung by the congregation of 200 students of the *Program* and other departments. The homily at this Mass proved to be not

only a great inspiration but also an integrating factor in the whole *Program*. Another praiseworthy effort to integrate the separate courses in liturgy with those in art were the joint sessions held at specified times for this purpose. For example, on June 29 the Atlantic Regional Meeting of the Catholic Art Association was held at Boston College. It was open to all students. At this meeting Allan Rohan Crite spoke on the arts in the service of the Church. At a later date, Father Clement McNaspy, S.J. clarified the rôle of music in the liturgy of the Church. At another time Father Thomas Stack spoke on the subject of holiness and the artist. All members of the *Social Worship Program* were encouraged to attend these lectures and the response of the students was rewarding.

The C. A. A. Elementary Travelling Exhibition was hung during the session and several exhibitions were organized by Mr. Joseph Nolan, Conception Abbey, Conception, Missouri, from materials supplied by Liturgical Press, Pio Decimo Press, Designs for Christian Living, and others.

On the last day of the summer, the faculty met informally to discuss the future and made the following recommendations:

- 1 — that there be a joint workshop on the liturgy and the arts;
- 2 — that there be a seminar on pre-professional training on the college level;
- 3 — that an art orientation course be offered as an elective for students of the liturgy;
- 4 — that all art students be encouraged to take at least one course in liturgy to obviate the lack on integration observed in many cases;
- 5 — that one small C. A. A. Travelling Exhibition be scheduled and hung each week during the summer session;
- 6 — that efforts be made to secure graduate credit for the art courses.

The enthusiasm of the entire faculty of the School of Social Worship and of the students participating, would certainly warrant the continuance of the program initiated this past summer in Boston.

Sister M. Jeanne, O.S.F.

Because of the enthusiastic response of the students and faculty members last summer, the C.A.A. summer courses will be held again in 1951 in connection with the Social Worship Program at Boston College. On the C.A.A. staff will be Miss Ade de Bethune, Mr. William Boyhan and Sister M. Jeanne, O.S.F. Courses in Design, Painting and Calligraphy will be offered. There will also be courses in Gregorian Chant, the Liturgical Year, and one on the Liturgical Movement which will be taught by Father Gerald Ellard, S.J. The complete program of the Summer School will appear in the Pentecost issue of the Quarterly.

Early accommodations for religious and lay men and women can be obtained by writing directly to Rev. William J. Leonard, S.J., Director of the Social Worship Program, Boston College, Boston 67, Massachusetts.



C. A. A. STUDENT SECTION



The problem is to build a new world, to define and prepare the structures which will permit man to be fully man in a City worthy of him, to transfigure all things in order to make of them a new world.

Cardinal Suhard — GROWTH OR DECLINE

College students were well-represented at the C.A.A. National Convention in St. Louis last November. Enthusiastic delegates came from Rosary Hill College, Buffalo, New York; Villa Madonna College, Covington, Kentucky; St. John's University, Collegeville, Minnesota, and The College of St. Catherine, St. Paul, Minnesota. Several members of the Young Christian Students from Oklahoma City attended the convention with Msgr. Kanaly. The busload of students from The College of Mount St. Joseph, Cincinnati, Ohio, set an excellent precedent for future meetings.

During the two scheduled discussions the student group grew until we were forced to move from the crowded classroom to the corridor. At the close of the second meeting, more talks were necessary so we immediately arranged three extra meetings in spite of the busy convention schedule; one of them, held during lunch, lasted until the cafeteria closed to prepare for dinner. Each group of delegates selected one member to represent their school. This arrangement proved so satisfactory, we decided to have a similar board permanently supplement the College Committee. Father Cloud Meinberg served as faculty chairman and conducted the student tour of the exhibitions. Mary Ann Bieter, our secretary, reported that students in Ireland and

Italy had inquired about the College Committee and requested copies of the *Newsletter* and *Student Section*.

The students discussed their part of the apostolate of art, and the solutions evolved in different schools. They agreed to use Catholic action techniques in their individual schools, working whenever possible through already-existing groups.

Each group selected one member as leader, to receive the *Newsletter*, lead discussions on it, and report on these discussions and suggested programs of action for future *Newsletters*, so that interested groups may correspond with each other independently of the College Committee.

The exhibition of *Art in the Christian Home*, assembled by the College Committee, was shown at the convention in conjunction with appropriate demonstrations. This traveling exhibition which is now available to schools and other groups is arranged in three sections: 1—the rooms in the Christian home, 2—the seasons of the Church year in the Christian home, and 3—the sacraments in the Christian home. Professional artists', homemakers' and students' contributions to the exhibition, show that there are good works of art available for the home at prices which are not prohibitive, and that students or parents and

TWO BRONZE CRUCIFIXES

The two bronze crucifixes reproduced on this page were both modeled sensitively and express the triumph of suffering. The unfeeling polish on fig. 1 has unfortunately removed much of the original modeling and contrasts sadly with the more meaningful head, hands and feet.

Fig. 2, a lost wax casting, has preserved the living touch of the original wax modeling. The long attenuated shapes are suitable to the technique of bronze casting.

STUDENT WORK

Whatever its defects, fig. 3, the work of a student shows a worthy attempt at solving the problems of the home with the materials available in school. A long flat piece of clay would warp in drying, so the figure was made and fired in sections. The breaks are part of the design.



fig. 1



fig. 2



fig. 3



fig. 4



fig. 5

Luminous plastic crucifixes like the above (fig. 4) are sold by the million. Although an inexpensive material, plastic can be intelligently and imaginatively used in countless ways instead of absurdly copying, as here, the shapes of the most characterless crucifixes.



fig. 6

TWO SILVER CRUCIFIXES

The beauty of silver is well allied in both figs. 5 and 6 to the paradoxical beauty of Christ's sacrificial death. The small modern crucifix tells its story in a formalized way. The Renaissance figure on a tortoise shell and ebony cross, does it in a more realistic, though no less restrained manner. Spots of tarnish on its surface polished smooth with loving care, add to the expressiveness of the Man of Sorrows in a way the artist may not have thought of, perhaps, but which is nevertheless present in his work.

children working together can make suitable things to fill the needs of the home. Therese Mueller's pamphlet, *The Christian*

Home and Art, originally written as a handbook to the exhibition, is published by Designs for Christian Living.

EVALUATION OF CRUCIFIXES

From the exhibition we selected three crucifixes, and asked several groups to evaluate them. Five art majors from Rosary Hill College examined a bronze crucifix by J. Lambert-Rucki, and combined their separate analyses. "This crucifix (fig. 1) is a far cry from the naturalistic representations of Christ in most of our churches. By conventionalizing the corpus, the artist has lifted the figure of Christ, as it were, from the depths of human suffering and weakness and given him a stature which is indicative of the spiritual power dominating his suffering body. The highly polished metal contributes to this same feeling of inner strength. This is as it should be. I would question the noticeable contrast between the rather generalized treatment of the corpus — the solidity of the body, the patterned lines on the arms, legs, etc. — and the very naturalistic rendering of the hands. They do not seem to fit with the rest of the figure."

A young mother from the group at Viterbo College, La Crosse, Wisconsin, gave us her homemaker's opinion of a silver crucifix by Dunstan Pruden. (Fig. 5.) "This crucifix is one I would appreciate having at home. The crucifix we have has proved to be the focal point in our living room. Every day I realize better the importance of its design and character, for it is one of the first works of art that my children have come to know. I admire the Dunstan Pruden crucifix for its design and its deeply spiritual character. This seems to have been gained largely by the use of line

in the stylized loincloth and in the torso. The figure gives an impression of relaxation and repose which is perhaps one reason for the unconventionally ample proportions of the cross; also, the figure expresses such inner intensity that it demands a relatively large background area. Obviously this crucifix was meant to evoke the highest and most spiritual type of response. There is no trace of sentimentality. The very fact that a crucifix is blessed and that it is not just a temporary art object in the home is reason enough for its not being the kind of thing that is theatrical or taken in at one glance."

The Young Christian Students who attended the convention provided the layman's view on a student-made ceramic sculpture. (Fig. 3.). One of them writes: "The crucifix on the whole is very good. We are afraid to criticize the artist and his work because of his valiant efforts to break away from the Barclay Street type of art. We think the corpus itself has three defects: 1—the calf of the leg was made too large; 2—we can see no reason for the artist placing the ribs on the upper right hand side of the torso; 3—the angle of the head and its shape are disturbing. The background for the corpus, we believe, represents the original tree on which Christ was crucified. This seems a good idea except that when looking at the portion behind Christ's head, your eyes naturally look for the head to be there, and at first glance, it seems that the head *is* there. If that part were made differently, we think that it

might detract less from the head itself." A group of seniors from the College of St. Catherine added their criticism of a crucifix not included in the exhibition, but of a type only too common. (fig. 4) "We do not mean to suggest that realistic crucifixes are essentially bad. Good examples may be found, but the majority of those sold in the religious goods stores are unsuccessful. This plastic crucifix has been made to simulate walnut for the cross and ivory for the corpus. The resulting cheap fraud repels the spectator. Plastic is of its

nature a cheap material, but it could, at least, have been treated in a more honest way. In comparison to the carefully designed details of fig. 5, we find that the hair, thorns and drapery of fig. 4 copy nature without an underlying plan. The face of the crucifix on fig. 1 is sensitive and strong, whereas the bland face in fig. 4 expresses neither sorrow, suffering, triumph nor tranquility. Indefinite and naturalistic, this crucifix lacks the dignity and power of the others. It tells us nothing about the triumph of the cross or the Person crucified."

NOTES FOR PAINTERS

THE KEYBOARD OF EVOCATIONS AND PREFERENCES

It's not at all certain whether bright colors are more pleasant to look at or even gayer or more forceful than broken or neutral tones. Certainly someone using colors for the first time (a child for instance) is delighted by the most garish, but in the things around us, in the sights we ordinarily see, these colors are scarce. Children are enchanted by them simply because one hardly ever runs across them outside of water color boxes.

Green is common as it is the color of chlorophyll; blue because it is the color of the sky. Yet they are rather subdued greens and blues. But what about red? Yes, of course, there is blood; still bright red is rare and seldom found except in flowers. As for violet, apart from a few irises, where in the whole world can you see a spot of violet even the size of your hand? And what about cyclamen, nasturtium, yolk-yellow? It's because they are so unusual as to seem unreal that these colors delight us and hold us spellbound.

But apart from this short-lived feeling of surprise, these colors do not move us

much. They remain in the realm of the enchanted. What we ask of art is that it mix the known and the ordinary with the marvelous. What is only routine is not art, and what is only marvelous belongs to the land of fancy and leaves us unmoved. In a work of art we like to find an interweaving of the most ordinary with the most unusual.

Painters who ingeniously spend their energy classifying colors according to an imaginary physical pleasure that the juxtaposition of one to another might give the eye, waste their time in a futile study based on entirely false data. They are like someone who erects a poetic theory built on the first consonant or the number of vowels of words, and lays down the law that a word beginning with an M must always be followed by a word that begins with a V.

Just as it is not the externals of words, nor their sound that gives them their power, but rather the evocations released when they are used, so one can also say that colors in the abstract—as well as their proximity and relationships taken

abstractly — are valueless and that it is by the interweaving of their associations that their power is activated. Thus, *this* brownish tone recalls the color of the earth, another the fur of an animal, or a sausage skin, while a certain blackish color reminds one of watered ink, dirty shoes, or a thousand other things — and not only

of one thing at a time, but of several things at once, groups of things — and it is the interplay of these associations, the interplay of these relationships and the juxtaposition of different orders of things called to mind that makes one color react when placed next to another.

Jean Dubuffet.

BOOK REVIEWS

MARIOTT, ALICE

Maria, the Potter of Ildefonso

Oklahoma: University of Oklahoma Press, 1950. \$3.75.

This is an unusual book, about an unusual woman with unusual problems. The story of her life is told in her own words, in her own Indian way of weighing words and using them sparingly, and it builds up to an amazing picture of wholeness. But it is the kind of book that does not let you alone when you have finished reading it. You begin to wonder about old sins of conquest and conversion and exploitation of peoples of other and older cultures; and you begin to worry about collective guilt and collective reparation.

The stark tragedy of the inevitable clings to your mind. "The pueblo . . . was so ruined that the people went away, and then was more ruined because they were gone . . ." (p. 194). The rapidity of the destruction makes you uneasy. Only a hundred years ago the Anglos came "to produce lumber and floods; they plowed the earth to raise graincrops and sandstorms." Then and there began the tragedy of the Indians and their century-long search for an economic solution to the poverty that was not of their own making.

Maria, the potter, found such a solution for her own family, and eventually showed it to her people also, but she was not able

to spare them from the highway, from the tourist flood and from the destruction of all their privacy. For ". . . there are things that money buys that aren't good; it looks as if you couldn't have the good things without some of the bad ones too . . ." (p. 257). Was it not with the first dollar she handed to her husband as his share in their co-operative pottery making that he bought that drunkenness which eventually ruined him?

One wonders who will claim the book when it will have been finally labeled: the *ethnologists*, because it is written by one of their number and deals with one of their special fields; the *artists*, because this Indian potter won fame for her work long before her name was known; the *novelists*, because the book grew to be a novel, though stranger than fiction and more tragic; the *Indians*, because it was one of their women who earned fame for herself and livelihood for many a Pueblo family; the *missionologists*, who have an interest here, for this study caught more of their special angles than the author may have been aware of; or, last but not least, the *Anglos*, the Americans, who must collectively bear the burden of responsibility for what has been done.

One weakness in the book is revealed by the author's concept of sentimentality. "Like any working ethnologist, I should

like to see an Indian culture . . . preserved from outside influences for time and eternity . . . and like a rank sentimentalist I should like to think that all was sweetness and light in San Ildefonso before the highway was built and there were cars, and tourists could come and go in the village at will and random." (p. XX) But why is it "sentimental" to regard the evils that the Anglo has brought upon his red brother: the destruction of his economic security, the invasion of his privacy, the erosion of his soil, the ruination of his forests, the gifts of alcoholism, of white man's diseases and of despair? Could it be that there is an underlying conviction that these evils, which she rightly deplores, are inescapable details of some much larger form of progressive improvement? But what can be more "sentimental" than a doctrinaire belief in a progressivism which is denied by every observed fact? Is not this just one more example of the need of the lesser sciences to be ruled by the greater, in this case ethnology by metaphysics?

It is heart-rending to see how quickly an ancient culture can be destroyed. In this book we see, within the life span of a woman still living, a tradition, a way of life that it took many centuries to develop and perfect, dwindle to a mere tourist attraction (with some fine points for collector connoisseurs), as if the human beings involved had no longer any right to freedom and privacy, to their own rules, customs and beliefs.

It is a relief to read that at times Maria's husband, Julian, is able to make fun of the Anglos, the tourists, the exhibit-visitors. Maria is temperamentally unable to make use of this weapon of self-defense. But it is Julian who finally drowns his fears and worries in drink while Maria patiently and bravely works them into the clay coils as she builds up her famous pottery. "You think what you are doing and that makes

your hands do it. It is good." (p. 166). *Omnia vincit labor* — work overcomes everything.

Therese Mueller

EATON, GAI

The Richest Vein: Eastern Tradition and Modern Thought

London: Faber & Faber, 1949. 15 shillings.

This is an unexpectedly good and rewarding book. I say "unexpectedly" because the disintegration of modern Western civilization is now rightly alarming vast numbers of people and so many interpretations of Eastern philosophies of religion tend to vagueness and emotional unbalance or worse errors. But Mr. Eaton (a name unknown to me and not to be found until now in the British Museum Reading Room) thinks and writes with a clarity and crispness that are tonic and unusual in such fields. He quotes Coomaraswamy, "it would hardly be an exaggeration to say that a faithful account of Hinduism might well be given in the form of a categorical denial of most of the statements that have been made about it." Without claiming a right to give a full, orthodox exposition of any Eastern doctrine he sets himself to clear away some obstructions that still block our Western approach to the understanding of oriental thought.

His introduction starts with the observation that, "in violence and the loosening of all familiar bonds tradition has perished in the West; an unparalleled freedom in thought if not in action is the gift, now turned burden, of the modern age." A pungent analysis deals with some suggested substitutes, with the almost universal Western conviction that any civilization that is not in a perpetual state of agitation must be "stagnant," and with "progressive" efforts at treating a deliberately planned human society. The author suggests that the truest creative work is done absent

mindedly, as it were, that a good society can only arise as a by-product of thought, feeling and action which aim beyond the contingencies of human life, and have their goal in eternity.

So he turns to the great traditional cultures of the East, some still living, and studies certain aspects of Hindu, Taoist and Zen Buddhist doctrines. This is the most important and difficult portion of the book; but Mr. Eaton steers his course strictly and surely through the immensely intricate and elusive scriptures, and profound or exalted visions are revealed with a complete absence of sentimentality or verbal mystification. This does indeed clear the way for further study and gain.

In the second part of the book he studies five individual Western writers who are, in different ways, opposed to the main trends of the modern world, and to some extent influenced by Eastern doctrines. Aldous Huxley is the most widely known of these and his work is subjected to a severely critical examination with a view to showing that his book on *The Perennial Philosophy* gives a dangerously misleading impression of the universal tradition which the author and others believe to be behind all "orthodox doctrines." Huxley's quotations from Buddhism, the Vedanta and Christianity are challenged as a personal selection and rejection from various doctrines, without regard for context, such as no man on earth is entitled to undertake.

An essay follows on "Two Traditionalists," Rene Guénon and A. K. Coomaraswamy who avoid the "syncretism" which vainly attempts to assemble a kind of super-doctrine from the "best" elements of many. The masterful intellectual approach of the French orientalist, ranging over the whole field of wisdom disdainful of compromise, seems to have had a strong influence on Mr. Eaton. He turns to Coomaraswamy as

a more humane example, but of like belief, and one supremely fitted to bridge the gulf between East and West.

In a most interesting conclusion the author points out that there does exist an organization still active in the West which may be called traditional — the Roman Catholic Church. He quotes Maritain, "the disease of the modern world is in the first place a disease of the mind," and notes how close these words are to Guénon's definition. Guénon himself regards Catholicism as the main, if not the only hope for the West, though clearly his own position is not that of Christian orthodoxy. But the anti-Traditional Marxist movement, that heresy of the modern world, uses for its own purposes many of man's noblest and most generous aspirations, and only a traditional doctrine, only some form of orthodoxy, can provide the necessary counter force.

Mr. Eaton remarks that in the event of a complete breakdown some form of authority would have to take charge of the situation and set about rebuilding Western civilization; it would take a daring man to prophesy at present whether such a new world would more likely take the form of a resurrected Christendom or of a vast Soviet Union. He considers the rôle of those who accept the traditional view of life, who are driven increasingly to look to the Catholic Church as the main source of hope yet feel themselves unable to embrace Catholicism.

This book must not be taken to be one more attack on communism with support of the Church; that would be to reverse the order of its claim. It challenges the now rapid decline in thought and in quality of living since the XVI century and presses the search for a traditional knowledge which is more than knowledge, which can and has been known, which demands love

and action as a result. The author decides that there is nothing desperate in our situation, unless we wish to think it so. He has written brilliantly, with wit and penetration and a sense of urgency. My own feeling is that Mr. Eaton is working a rich vein for our good as well as his own.

Hubert Wellington.

TUNINK, O.S.B., REV. WILFRED AND
REV. MAUR BURBACH, O.S.B. CALLI-
GRAPHY BY SISTER LEONARDA, O.S.B.

Our Family Book of Life

Westport Station, Kansas City, Missouri:
Designs for Christian Living, 1950. \$5.00.

This book, a copy of which should be given to every Catholic couple, does excellently what it is supposed to do; that is, it provides a man and wife with one very good means for conducting a home that is truly Christian. It is a record-book of the sacramental life of the family.

As the Introduction explains, "The plan for each section embraces: 1. An appropriate text from Scripture, accompanied by a symbolical illustration of the sacrament. 2. Two pages of explanation, relating the sacrament or sacramental to family life. 3. Record blanks, eight in number, each providing for the desired information. 4. Pages for select photographs. These latter have been included by design. By reason of these photographs the *Book of Life* will be examined frequently by the family."

In contents and in mode of presentation, the book leaves little to be desired: the texts are profound and apt, the explanations are clear and moving, and the whole is a superb example of calligraphy. Some might complain that the layout is not sufficiently book-like and that the lettering is a bit windy, but even the most captious would say that the work as a whole is excellent. A perfect wedding present.

John Julian Ryan

PLUMER, JAMES M.

Japanese Pottery Old and New

Detroit: The Detroit Institute of Arts,
1950. 28 pp., 23 plates and a map, \$1.00.

This handsome little booklet was originally prepared as the catalogue of an exhibition held at the Detroit Institute last November. The exhibition turned out to be so significant that the catalogue acquired an independent value for anyone interested in oriental ceramics.

The exhibition was the first comprehensive showing of modern Japanese pottery ever attempted in the United States, or for that matter anywhere outside Japan. Since artistic America became aware of the treasures of the Far East, ceramic collections have always been mainly concerned with the work of the past. This show, on the other hand, was arranged to demonstrate the relationships of contemporary to ancient pottery. It showed also the kinship between the "artist potters"—the William Morrises of contemporary Japan—to the "folk potters" who carry on their craft in an unbroken tradition.

It was a small exhibition—only 278 pieces were shown—but quite obviously quality was the criterion rather than quantity. And the quality illustrated in this booklet, is not that of a culturally self-conscious aristocracy, or of an esoteric religious cult, but is the quality of the good honest household wares of an aesthetically healthy people. It recalls a little what has been said of our own Middle Ages as a time *when everything made was a work of art and nobody talked about it.*

The booklet demonstrates the happy survival of an ancient craft in a modern industrialized country, and its adaptation to the practical needs of an artistically sensitive people. The map will be of especial value to students of the subject.

Graham Carey

PRESIDENT'S REPORT



The Holy Year of 1950 has undoubtedly been a fertile period of grace, bearing fruit in the lives of God's children and in the organizations they have established for his greater honor and glory.

1950 has been an outstanding year in the annals of the Catholic Art Association. It has witnessed our first concrete steps toward a C.A.A. program of integration in Catholic art education, the formation of a unified course of action in all C.A.A. Regions, and the largest and most enthusiastic convention in our history. For these three achievements we are singularly grateful.

The Spring Officers' Meeting, held at St. Mary-of-the Woods College, Terre Haute, Indiana, developed from a run-of-the-mill meeting into a bee hive of activity as all officers

who were present pooled prayers, mental resources and ingenuity to work out two main problems: the formation of the Regional Syllabus and the convention program. Monsignor Donald J. Kanaly, Calumet, Oklahoma, gave emphasis and impetus to the idea of the apostolate of art and made many practical suggestions.

The Advisory Board subsequently voted to include Msgr. Kanaly among its members and have named him chairman of that Board.

Among other business matters discussed were the following: future sites for conventions, a nominating committee for the election of national officers, attempts to interest seminarians and novices in C.A.A., a plan for sending copies of the Constitution to new members, the C.A.A. Medal of Award, the Summer School in connection with the *Social Worship Program* at Boston College, and revision of the organization of officers in the Education Department.

The College Committee, formed during

the 1949 convention in Detroit, began functioning in earnest under the leadership of its co-chairmen, Sister Judith, C.S.J., and Mr. James Coyle. Circulation of a *College Newsletter* and presentation of the Student Section in the *Catholic Art Quarterly* constituted its chief activities. Shortly before the St. Louis convention Mr. Coyle was called into the Armed Services of this country, and Sister Judith was obliged to submit her resignation because of illness. At the present writing these two vacancies have not been filled.

The High School Committee, also formed in Detroit, was unable to make an effective beginning. Sister Bernardine, C.S.J., chairman, reported considerable difficulty in locating Catholic high schools offering courses in art, consequently progress was slow. This committee held a meeting at the St. Louis convention which gave promise of fruitful results.

The Summer School at Boston College, while a modest beginning, proved nonetheless that there is a definite need and desire

for integration of the arts for Christian living. (A complete report of the Summer School and plans for 1951 are given elsewhere in this issue.)

The membership vote on changes to be made in the by-laws of the Association favored both measures: the appointment of a nominating committee for the election of officers, and a two-year term of office. These changes have now been incorporated in the by-laws.

In accord with the above-mentioned vote, the president appointed a nominating committee composed of Sister Augusta, S.C., Sister Mary Leo, S.S.N.D., and Sister Joanne, S.N.D., chairman, to make nominations for the next term of office. As a result of the 1950 elections, the following changes in the roster were made: Miss Ann Grill, Secretary; Sister M. Jeanne, O.S.F., Editor; Sister M. Joanne, S.N.D., Education Chairman.

The Holy Year Convention, held at Fontbonne College, St. Louis, Missouri, on November 24 and 25, was undoubtedly the largest C.A.A. convention ever held. Five hundred persons were served luncheon the first day and 287 delegates formally registered. This, in itself, is testimony of the enthusiasm of the participants, particularly in view of the inclement weather both days. An estimated crowd of 800 people came to see the exhibitions, the demonstrations or to take part in the sessions.

The thought-provoking addresses of Monsignor Reynold Hillenbrand, Monsignor Martin B. Hellriegel and Monsignor Donald Kanaly highlighted the convention.

The "general assembly — discussion group" technique was employed, and, although new to C.A.A. conventions, it proved to be a stimulating procedure. Each group reported lack of sufficient time to discuss adequately every idea that had

germinated. Each of these discussion groups voted to approve the Regional Syllabus as it stood, and the general assembly likewise voted to adopt it. The discussion leaders deserve commendation for their efficient handling of the group discussions and for their reports to the assembly.

Among the reports given, Sister Esther, S.P., chairman of the American section of the Holy Year International Exposition of Sacred Art held in Rome, reported that the American contribution towards this exhibition, after several unavoidable delays, finally reached Rome and was placed on display.

Among the resolutions passed by the delegates were the following: 1 — that an historical account of the founding, growth and aims of the C.A.A. be prepared for publicity purposes, and that a similar account be prepared for the Education Department; 2 — that membership in the National Catholic Education Association be considered; 3 — that subscriptions to the *Catholic Art Quarterly* be sent gratis to fifty European universities each year; 4 — that a one month deadline be set for the return of all election ballots; 5 — that the reorganization of C.A.A. Regions according to population centers be considered; 6 — that the Spring Officers' Meeting take place at Stella Niagara Seminary, Stella Niagara, New York, during Easter week 1951; 7 — that a year's free membership be given to any member who obtains seven new memberships between January 1, and October 1, 1951; 8 — that consideration be given to revamping the C.A.A. membership classifications; 9 — that the C.A.A. offer its help to the Rural Life Conference; 10 — that the C.A.A. Medal of Award and Book of Essays be shelved for the present.

Two new Regional Directors, Rt. Rev. Abbot Raphael Heider, O.S.B., of the Pacific Region, and Sister Ruth, C.S.J., of

the Central Region, were introduced. The election of Mr. Alphonse Matt, of the North Central Region, was announced.

A committee was appointed to negotiate arrangements with Father William J. Leonard, S.J., Boston College, concerning repetition of the C.A.A. contribution toward the *Social Worship Program* during the summer of 1951. Another committee was named to investigate means whereby C.A.A. may be of greater service to those of its members who are engaged in the professional art field, in an effort to bring producer and consumer closer together.

All in all, the 1950 convention proved quite successful and served to spark en-

thusiasm in the St. Louis area. The 1952 convention, to be held at Holy Name College, Spokane, Washington, will, we hope, engender a similar response in the West. We wish publicly to thank Mother Marcella, Sister Winifred and all the Sisters of St. Joseph at Fontbonne College for their kind hospitality and for the great part they contributed to the success of this meeting.

The President wishes to express his gratitude to all the officers for their tireless efforts and spirit of co-operation. May God bless all our endeavors in behalf of the apostolate of art.

Rev. John L. Walch
President



TREASURER'S REPORT

January 1, 1950 to December 31, 1950

DEBITS:

Quarterly expense	\$3,847.52
Administrative expense	191.79
Educational Committee expense (includes the <i>Art Guide</i>)	1,222.59
Exhibition Committee expense...	483.73
Miscellaneous expenses*	225.31
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Total debits	\$5,970.94

*This item includes the sum of \$200.00 which was advanced to Designs for Christian Living, Kansas City, Mo., which sum is to help pay for the pamphlet *The Christian Home and Art*. This amount will be returned as the booklet is sold.

CREDITS:

Cash on hand, January 1, 1950...	\$ 951.03
From memberships and <i>Quarterly</i>	4,395.11
From the <i>Art Guide</i>	1,114.05
From Exhibition fees	334.61
Miscellaneous	25.21
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Total credits	\$6,820.01
Less: total debits	5,970.94
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Cash on hand, January 1, 1951	849.07

Respectfully submitted,
John B. Shaw
Treasurer

TO STUDENTS

Dare to be creative. A thousand new techniques for making Christianity permeate society must be worked out. Catholic college students must be continually observant. They should ask only one question: What would be the best manner of coping with this need? If no technique exists for solving the problem, create one, then apply it. If the modern world is to be won to Christ, great daring, vision and novelty will be necessary. This applies not only to Catholic college students, but to all of us.

Sister Mariella Gable, O.S.B.

From the editorial in *The Magnificat*, June 1950



NEWS & COMMENT

A SPECIAL PRIVILEGE of membership is being offered to teachers who wish to use the *Catholic Art Quarterly* in their classes. Beginning with this issue, student subscription to the *Quarterly* will be \$2.50 when ordered by a C.A.A. member in lots of five or more, to be sent to the same address.

Student subscription to the *Quarterly* does not include the privileges of C.A.A. membership, nor does the group rate apply to the subscription of the C.A.A. member placing the order.

FATHER CATICH, of course, made his own inimitable illustrations for his outstanding article on chalice design. Here is a noteworthy response to Father Régamy's lament that the artist is not being given precise specifications by the clergy. A series of similar articles should properly continue the precedent set by Father Catich.

The article will be reprinted in a pamphlet of smaller format for distribution to the hierarchy and the seminaries. Copies will also be available for our readers.

MISS ADÉ DE BETHUNE, former editor of the *Quarterly* has recently returned from the Philippines where she worked with Alfonso Ossorio on the decoration of St. Joseph's Church at the Victorias Milling Co., in Occidental Negros. Miss de Bethune is now in charge of publications for the C.A.A. Education Committee.

We are grateful to her for the illustrations of the Resurrection facing pages 72 and 73, and for the wood engraving of St. Louis, King of France, which illustrates the President's Report.

ALBERT WOOD and his five sons have made childhood hobbies pay. After he lost all his money and his job in the 1929 crash, Mr. Wood and his boys set to work with the tools of their respective hobbies and the firm of Albert Wood and Five Sons was launched. By their combined craftsmanship in architecture, sculpture, wood carving, painting and cabinet making, they have maintained a thriving business for the past twenty years in Port Washington, Long Island, New York.

THERESE MUELLER who wrote the review of *Maria, the Potter*, has prepared a pamphlet to accompany the C.A.A. Exhibition on *Art in the Christian Home*. The pamphlet by the same title presents a reasonable argument for making and using works of art in the Christian home. Mrs. Mueller's suggestions strike a happy balance between family practice of the arts and family patronage of professional artists. This thirty page pamphlet is published by Designs for Christian Living in co-operation with the C.A.A. and may be had for fifty cents by writing directly to Box 5948, Westport Station, Kansas City 2, Missouri.

ROBERT MOTHERWELL, who lives in East Hampton, Long Island, is well known both for his paintings and for his writings. He is editor and illustrator of *Dada Painters and Poets*, and is also editor of the *Modern Art Annual*.

GEORGE MAXWELL has long been a member of the Guild of St. Joseph and St. Dominic in Ditchling which our readers will remember was originally founded by Eric Gill.

MISS ANGELA TRINDADE, a native of Bombay, is studying art in the United States in order to make her own work more effective for the spread of Christian thought in her homeland. "Christian Art in India" in this issue, is an excerpt from "Art in the Service of the Church" which appeared in the January issue of *The Shield*, the national magazine of the Catholic Students' Mission Crusade, Cincinnati.

BACK ISSUES: Since our last appeal for copies of out-of-print issues of the *Quarterly*, a request has come in for Vol. X, No. 1, Christmas 1946.

THE PAINTING OF CHRIST and the two women, reproduced on page 68, is the work of an Indian painter, Frank Wesley, and was shown in Rome at the Missionary Exhibition during the Holy Year, 1950. The carving, reproduced on page 67, was also exhibited in Rome. It is one of a set of stations made in British West Africa.



O choir of peace,
the Christbegotten,
O chaste people, let
us sing together the
GOD OF PEACE,

St. Clement of Alexandria,

IT WAS DECIDED at the Convention that a year's free membership be given any member who obtains seven new subscriptions to the *Quarterly* between January 1 and October 1, 1951. This offer does not include special student subscriptions.

THE JANUARY 1952 *Catholic Elementary Art Guide* promises to be a favorite. It will contain twenty photographs of children's drawings and paintings and one of a painting by Angela Trindade of India, with an evaluation of each picture reproduced.

Sister M. Aquinata, O.P., of Marymount,

Tacoma, Washington, is the 1951 Convention Program Manager as well as the Pacific Region Representative of our Elementary Committee. Two new Representatives are: in the Southern Region, Sister Agnes Clare, S.L., 203 S. Lawrence Street, Montgomery 5, Alabama; in the Central Region, Sister Servatia, O.P., Marywood Academy, E. Fulton Road, Grand Rapids, Michigan.

C.A.A. HIGH SCHOOL BULLETIN, Volume I, No. 1, was issued in January by our High School Committee to exchange ideas among teachers and students. The Easter number of the bulletin features a project carried on at the Central Catholic High School of Toledo. Future issues will feature articles describing art programs in specific schools or dioceses and experimental procedures for providing opportunities in art for all students.

The High School Committee, organized to restore the arts to their rightful place in secondary education, holds that *all* students must have the opportunity to participate in creative art classes and to study art appreciation in the light of Christianity.

A mailing list for the High School Committee is being compiled. Those who wish to be included, please write to Sister M. Bernardine, C.S.J., 726 Second Street, N.E., Minneapolis 13, Minnesota.

EXHIBITION NEWS: A new exhibition, *Art in the Christian Home*, has been pre-

pared by the College Committee under the direction of Sister Judith, C.S.J. This is now one of our finest exhibitions with a widely representative collection of work from Europe and America. It includes all sorts of articles for the Christian home: holy water fonts, crucifixes, pictures, sculpture, medals, linens, etc. Just to see it is an inspiration. The College Committee is to be congratulated for this truly apostolic work. The exhibition began to travel in January of this year when it was shown at Clarke College, Dubuque, Iowa. From there it went to St. Mary-of-the-Woods College, Indiana, in February, and then to the Dominican Sisters at Madison, Wisconsin, in March.

In January both the *Schmidt* and *Arbo Exhibitions* were exhibited at Dunbarton College, Washington, D.C. The *Schmidt Exhibition* then went to the Ursuline Academy, Louisville, Kentucky, in February, and on to Grailville, Loveland, Ohio, in March. *Arbo* went to Benedictine Heights College, Forth Smith, Arkansas, in February, and next to Alverno College, Milwaukee, Wisconsin, in March.

Miss Joan Mulder has been showing the *Derrick* and *Hagreen Exhibitions* in the Southern States.

The *General Exhibition* underwent an extensive refurbishing in January and February and a new catalog has been prepared for it. The exhibition will be ready to travel again after Easter.

All men are either craftsmen or cogs. For craftsmanship may be found in a sonnet, or in a song; in a well-tended farm, or in a piece of sculpture; in a home-spun suit, or in a loaf of home-made bread; no less than in the creation of a cathedral.